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OFFICIAL VIEWS OF

PAN-AMERICAN EXPOSITION

C.D. ARNOLD

BUFFALO N.Y.

1901

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THE
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THE ELECTRIC TOWER.—The Electric Tower is the crowning feature of the Exposition. It typifies the power of the elements, and especially the mysterious force of electricity, hence is surmounted by the winged figure of the Goddess of Light by Herbert Adams. From the ground to the tip of the torch held by this figure is 411 feet. John Galen Howard is the architect.

ESPLANADE, BAND STAND, AND TRIUMPHAL BRIDGE.—The Esplanade at the Pan-American is capable of accommodating **250,000** people. It is the popular place of assemblage. Band concerts and military drills are given here.

THE TRIUMPHAL BRIDGE.—This bridge is the most monumental and artistic entrance to the main court of an exposition ever constructed. It was designed by John M. Carrere, Chairman of the Board of Architects. The pylons, 116 feet in height, are surmounted by figures of youths upon horses, the work of Karl Bitter, Director of Sculpture. They represent "Peace" and "Power." Other statuary groups abound upon the bridge, which, as a whole, expresses welcome to the nations.

ELECTRIC TOWER AT NIGHT.—The illumination of the Electric Tower, the most marvelous achievement of the age of its kind, is effected by the use of about 40,000 incandescent electric lamps, [illegible] without and within the Tower that a great variety of effects can be secured. At

ELECTRIC TOWER AT NIGHT.—The illumination of the Electric Tower, the most marvelous achievement of the age of its kind, is effected by the use of about 40,000 incandescent electric lamps, so arranged both without and within the Tower that a great variety of effects can be secured. At a height of 360 feet a powerful searchlight is located. The whole illumination is reflected in the grand basin in front of the Tower.

BASE OF ELECTRIC TOWER.—The view shows to advantage the sculpture groups by George Grey Barnard, "The Great Waters in the Days of the Indian" and "The Great Waters in the Days of the White Man." In the center is a niche from which 11,000 gallons of water per minute emerge, forming a grand cataract and cascade. This cataract is illuminated at night by colored lights.

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TEMPLE OF MUSIC ILLUMINATED.—The architectural features of the Temple of Music, and especially its ornate dome, make it a wondrously beautiful spectacle when outlined with rows upon rows of scintillating incandescent electric lamps.

LOOKING EAST ON THE MALL.—The view gives a good idea of the Sunken Garden between the Machinery and Electricity buildings, and of the towers of Machinery, to the right, and Electricity, to the left, which, in their different ways, are notable examples of the Spanish Renaissance style.

LOOKING WEST ON THE MALL.—On the right is the Electricity Building, on the left Machinery. Between them is a beautiful Sunken Garden adorned with statuary, rows of poplar trees, shrubs and flowering plants. In the distance is Alt Nürnberg on the Midway.

TRIUMPHAL BRIDGE ON DEDICATION DA.. This view was taken as the Dedication Day procession reached the Esplanade. As the guests of honor, followed by U. S. Troops and National Guard regiments, passed over the Bridge, the sight was an impressive one.

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ETHNOLOGY AND GOVERNMENT BUILDINGS.— The Ethnology Building is classic in outline with Renaissance decorative treatment. While it corresponds in form with the Temple of Music, across the Court of Fountains, it has a distinct character of its own. The building has a dome resembling that of the Pantheon at Rome. The architect is Mr. George Cary.

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ELECTRIC TOWER, VIEW FROM NORTH.— This is the view of the Tower the visitor obtains on emerging from the railway station and entering the grounds through the Propylæa. The band stand is seen immediately in front of it. Between this and the Tower is the Grand Canal, which encircles the grounds and at this point passes to the north of the Tower.

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MACHINERY BUILDING ILLUMINATED.—The pavilions and towers of the Machinery Building and its arcaded façades, when outlined with incandescent lights and reflected in the basins of the Electric Tower and Court of Fountains, form a spectacle of indescribable grandeur.

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A SHAM BATTLE IN THE STADIUM.— The camera caught the red men of the Indian Congress having a sham battle. The great amphitheater was crowded with spectators. Its seating capacity is 12,000, and is 680 feet long by 450 feet wide.

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THE TRIUMPHAL BRIDGE ILLUMINATED.—This view, taken at night, shows the Bridge illuminated, the lights being reflected in the Mirror Lake below, thus producing some of the most beautiful effects ever seen.

THE MIDWAY FROM THE ELECTRIC TOWER.—The Pan-American Midway is a street which has several turns, and the exhibitions one passes in going through it have over a mile of frontage. Only a portion of the street can be seen in this picture. The arena immediately in front is the bull ring of the Streets of Mexico.

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AGRICULTURE. BY PHINISTER A. PROCTOR.—This is a group in the Court of Fountains, to the east of the Fountain of Abundance. It is typical of a leading phase of American life.

THE MIDWAY, LOOKING NORTH.—To the right is Fair Japan, beyond it the studio of C. D. Arnold, official photographer, and in the distance, where the street turns to the left, the Johnstown Flood. The tower of Alt Nurnberg and the Scenic Railway are seen to the left.

THE MIDWAY, LOOKING WEST.—This is a view of the Midway from the Plaza Restaurant, and shows to the right Trip to the Moon, Thompson's Aero Cycle and Old Plantation. Dreamland is at the far end of the street, and to the left the Panopticon. Streets of Mexico, and Darkness and Dawn are most prominent.

HORTICULTURE BUILDING AND TEMPLE OF MUSIC.—This view of these buildings was taken on Dedication Day, May 20th, and shows the procession of distinguished guests entering the Temple of Music, Vice-President Roosevelt at the head. Thousands of spectators witnessed the entrance of the guests of honor to the Temple of Music.

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ETHNOLOGY BUILDING AT NIGHT.—The Ethnology Building at night is remarkable for the beauty of its color scheme in the radiance of the electric lights. It seems almost as if the walls and columns were translucent, and light from within was shining through them. The reflection in the basin of the Court of Fountains is seen, and the statuary group called "The Sciences" appears to the left.

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THE LOWNEY BUILDING.— Exhibit, Sales Department, and Roof Garden.

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MAIN BUILDING OF U. S. GOVERNMENT GROUP.—The United States Government group of three buildings is at the east end of the Esplanade. The central building, shown above, is 600 feet long by 130 feet wide. The height to the apex of the dome is 250 feet. "The Fountain of Man," by Charles Grafly, is seen in the center. To the right "The Savage Age in the West," by John J. Boyle, and "The Despotic Age," by Isidore Konti. To the left "The Savage Age in the East," by John J. Boyle, and H. A. McNeil's "Despotic Age." Architect of Government Building, J. Knox Taylor.

VIEW FROM ELECTRIC TOWER, LOOKING SOUTH.—This view was taken from the Electric Tower at a height of over 300 feet. It shows the Court of Fountains and the buildings surrounding it, with the Esplanade and the Triumphal Bridge beyond, and in the distance the City of Buffalo.

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MINES BUILDING FROM MIRROR LAKE.—The Mines Building is 150 feet square, and opposite it, across the Esplanade, is the Graphic Arts Building, corresponding to it in size and architectural style. These two buildings are connected by conservatories with the Horticulture Building. R. S. Peabody is the architect of the three buildings of the group.

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WOMAN'S BUILDING.—This is the headquarters of the Board of Women Managers, and is used for purposes of entertainment and as a resting place for women visitors. It was formerly the Country Club.

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AGRICULTURE BUILDING FROM SOUTHWEST.—A section of the grand basin of the Electric Tower is seen to the left, and to the right the Sunken Garden separating the Agriculture Building from the Manufactures and Liberal Arts Building. The Agriculture Building is 360 x 150 feet. The architect is George F. Shepley, Boston.

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MANUFACTURES AND LIBERAL ARTS BUILDING.—This building is of the same dimensions as the Machinery Building, 500 x 350 feet. In the center of the front, toward the Court of Cypresses on the south, is a dome 130 feet in height. The Architect is George F. Shepley.

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ELECTRICITY BUILI AT NIGHT.—The Electricity Building presents at night an appearance quite fantastic, when rows of incandescent lamp outline with a soft radiance its towers and pavilions, ornamented in the picturesque style of the Spanish Renaissance.

ON THE MIDWAY.—This is a typical afternoon scene on the Pan-American Midway. The street is thronged with pleasure-seekers listening to the "Barkers" for the various shows. Darkest Africa, Darkness and Dawn, and Streets of Mexico are seen to the right, with the Electric Tower in the distance.

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TEMPLE OF MUSIC.—The architecture of the Temple of Music is most ornate, and its effectiveness is increased by the sculptural groups, by Isidore Konti, over the four pediments, and the elaborate color scheme. The architects of the Temple of Music are Esenwein & Johnson. It has a dome 180 feet high, and an organ which cost $15,000. Its seating capacity is 22,000.

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STATUE OF GEN. SHERMAN.— This equestrian statue is a splendid piece of sculpture, and is by Augustus St. Gaudens. It stands in front of the Fine Arts Gallery. It was exhibited at the Paris Exposition of 1900, winning a grand prix for the sculptor, who was also made an officer of the Legion of Honor.

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THE LUNCHEON HOUR AT ALT NURNBERG.—This is the German Village of the Exposition. Its architecture is most picturesque and it is a favorite resort for luncheon and dinner parties, which are rendered more enjoyable by the music of the German band and a troup of singers and yodlers.

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BASE OF TOWER AT NIGHT.—The crowds like to watch the great basin of the Electric Tower at night and the water tumbling into it by cataract and cascade from the niche 70 feet high on the face of the tower. The whole scene is illuminated by colored lights.

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IN THE PHILIPPINE VILLAGE.—It is worth going on a long journey just to see the Philippine Village at the Pan-American. In the houses of the village the native style of architecture is followed throughout. The roofs are thatched with nieper, as seen in the picture. Native customs are fully illustrated.

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LINCOLN PARKWAY ENTRANCE.—This is the formal entrance to the Exposition grounds. On state occasions processions are admitted at this gateway. Stately columns give it an imposing appearance. The statues seen are copies of the figures of "Victory" for the Dewey arch, by Herbert Adams.

WEST WING OF ELECTRIC TOWER.—The colonnades of the Electric Tower, with their classic architectural forms, their niches and terminal pavilions, lend themselves readily to effective illumination. The figure seen in the south niche represents Lake Ontario, and is by Philip Martiny.

GONDOLAS ON GRAND CANAL.— One of the most enjoyable ways of spending an hour at the Exposition is to take a gondola or launch trip around the Grand Canal. Beautiful vistas come constantly into view. The scenes are picturesque beyond description.

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A SCENE IN FAIR JAPAN.—This is one of the most picturesque resorts on the Pan-American Midway, and is typical of the land of the Mikado.

THE MIDWAY.—To the left is Bostock's Trained Wild Animal Show. A tower of Venice in America is seen to the right. The view is taken from in front of the Indian Congress, not far from the Elmwood Gate.

COURT OF FOUNTAINS.—The Court of Fountains is the central court of the Exposition. It is designed in the Louis XIV. style. Flower beds, vases and groups of statuary surround the grand basin of the court, and at its head is a balcony of elaborate design. Jets of water spurt from the basin, and floating lights arranged in effective patterns in its center form a notable feature.

FOUNTAIN OF ABUNDANCE AND MUSIC TEMPLE.—The Fountain of Abundance, in front of the Temple of Music, presents a most decorative appearance under electric rays. It is lighted by rows of lamps about the circumference of the fountain and also at the base of the group of dancing cherubs.

TRELLIS BETWEEN MACHINERY BUILDING AND MUSIC TEMPLE.—This separates the Court of Fountains from the Court of Lilies. It somewhat resembles the architectural treatment of the lake at the Parc Monceau, Paris.

ELECTRIC TOWER AND BUILDINGS OF MAIN COURT.—This is a comprehensive view of the Electric Tower and the buildings surrounding the Court of Fountains. The Esplanade in the foreground is usually thronged with people.

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HORSE TAMER.—This is also called "Stallion and Groom." It is by Frederick G. Roth of New York. A powerful percheron stallion is being led out of the stable by a groom.

STATE BUILD
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NEW YORK STATE
building of Ver
Cary. At the cl

-The New York State Building overlooks the North Bay of the Park Lake. It is a permanent
lassic style of the order known as Greek Doric. It is 130 x 80 feet. The architect is George
become the home of the Buffalo Historical Society.

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THE PROPYLÆA.—The north side of the Plaza is occupied by a colonnade which forms one of the most notable features of the Exposition. The colonnade is surmounted by a sort of pergola covered with vines and is flanked by two large archways through which the visitors enter from the Railway Station. The colonnade contains niches filled with statuary.

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A COLONNADE.—This colonnade leads from the Machinery Building to the Temple of Music. The classic columns, the tropical plants and the statuary enhance the beauty of the surrounding buildings.

ELECTRIC TOWER FROM ESPLANADE.—This view of the Tower shows the basin of the Court of Fountains with the vertical jets rising from it and cooling the air in the Court as well as increasing the beauty of the scene. The garden surrounding the basin, with its vases and statuary, is exceedingly popular.

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FAIR JAPAN AND GEISHA GIRLS.—Fair Japan is one of the most artistic and fascinating of the native villages on the Midway. It has a theater, where Japanese music is played and where beautiful dancing and acrobatic performances may be witnessed.

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A GLIMPSE AT THE INDIAN CONGRESS.—There are forty-two tribes of North American Indians represented in the Indian Congress. Three of the most noted chiefs are seen in this group. To the extreme left is Chief Lone Elk, Sioux, and in the center is Chief Red Cloud, the fierce war chief of the Sioux, fiery orator and bitter enemy of the whites. To the right is Chief Hard Heart, another noted Sioux warrior.

VIEW ON THE PLAZA AT NIGHT.—The view takes in one of the archways of the Propylæa at the left, a tower of the Restaurant Building at the entrance to the Midway in the center, and to the right a Kiosk in the Plaza.

ELECTRIC TOWER SEEN THROUGH THE APPROACH.—**The visitor enters the main court of the Exposition after passing through the Approach, the Fore Court and the Triumphal Causeway The Approach is lined with stately columns and statuary.**

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ELECTRICITY BUILDING FROM THE SOUTHEAST.—This view of the Electricity Building shows the grand basin of the Electric Tower in the foreground to the right, and to the left the Sunken Garden between the Machinery and Electricity buildings. The length of the Electricity Building is 500 feet and its width 150 feet. The architects are Greene & Wicks, Buffalo.

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